GEORGE · H · MORRILL · COMPANY

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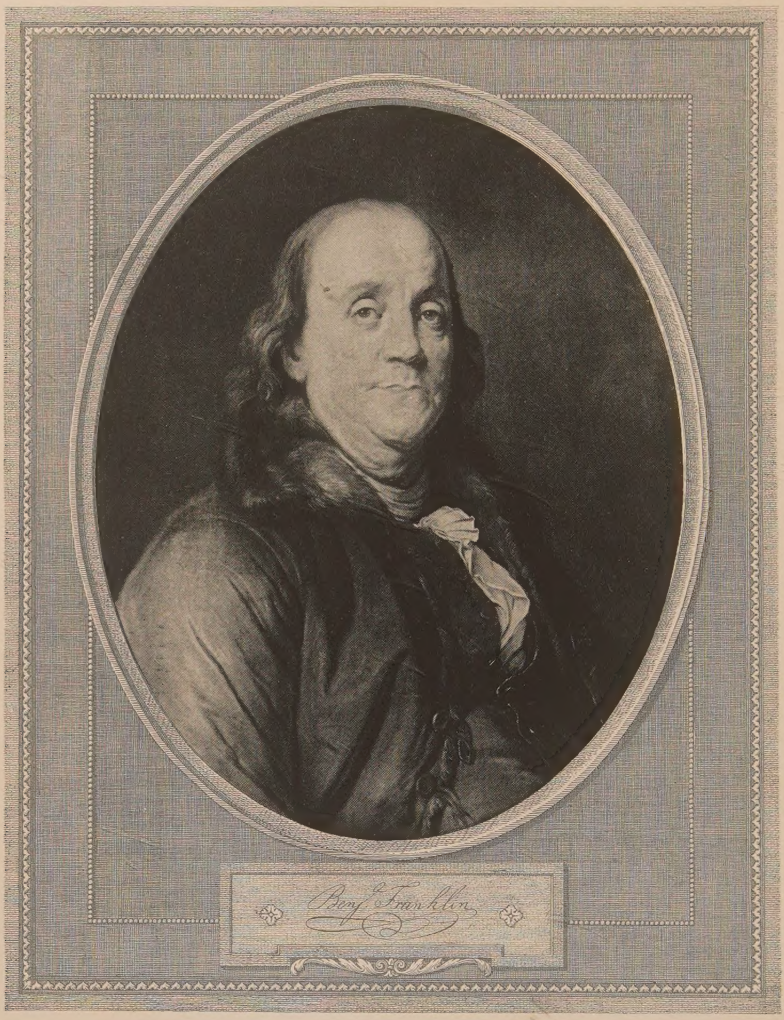
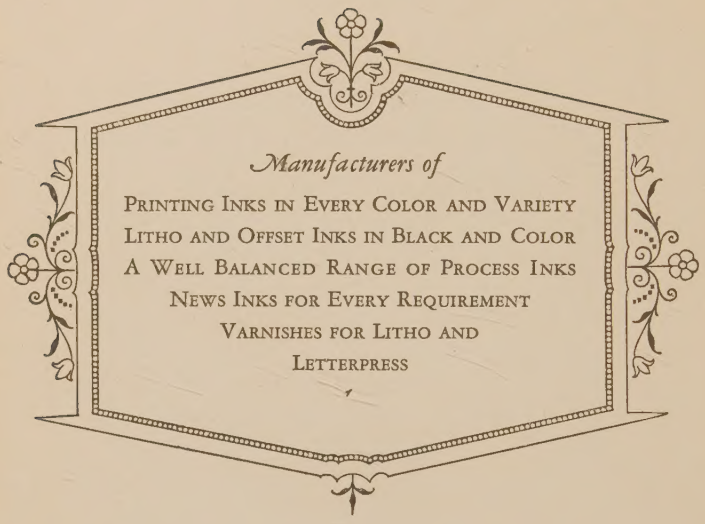


Born in Boston, 1706
Died in Philadelphia, 1790

Morrill Inks

❖

GEO. H. MORRILL CO.
Founded
1840


Manufacturers of
PRINTING INKS IN EVERY COLOR AND VARIETY
LITHO AND OFFSET INKS IN BLACK AND COLOR
A WELL BALANCED RANGE OF PROCESS INKS
NEWS INKS FOR EVERY REQUIREMENT
VARNISHES FOR LITHO AND
LETTERPRESS

GEO. H. MORRILL CO.

HEAD OFFICE

NORWOOD, MASS.

FACTORIES

NORWOOD, MASS. - CLEARING, ILL.

CARBON PLANTS

BARREN CREEK, WEST VIRGINIA
SHREWSBURY, WEST VIRGINIA
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DISTRIBUTING BRANCHES

BOSTON, NEW YORK,
CHICAGO, ST. LOUIS,
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LOS ANGELES

FOREIGN REPRESENTATIVES

AMERICAN TRADING COMPANY
FOR ENGLAND, THE FAR EAST
AND AUSTRALASIA

NATIONAL PAPER & TYPE COMPANY
FOR MEXICO
AND LATIN AMERICA

Foreword

THE illustrations in this book show results obtained from a selection of representative black and colored inks manufactured by this Company in keeping with the highest standards of modern printing. To make the book more interesting and serviceable a variety of subjects has been chosen and the use of paper, screen and ink has been considered in connection with each; only nationally known papers, for instance, having been selected.

The black inks, chosen from many, are typical of each class with certain definite features. No attempt has been made to show all of the colored inks manufactured, those included being representative of the most popular. Practically any variation may be obtained by mixture of the inks illustrated, in addition to which the Company's factories and branches are equipped to furnish inks of any special shade or for any particular purpose.

At the bottom of each page is a block with solid and various screens for convenience in matching and a brief summary of certain properties of each ink which have been determined from experience or by laboratory test.

PERMANENCY. In testing for permanency it is found that while certain inks show no change after forty-five

hours exposure in the Fadeometer, which is equivalent to a month in the sunlight of northern United States, they may change under the sun's rays in Texas, Southern California and other similar localities. It has also been determined that inks made from permanent pigments cannot be reduced beyond a certain point without losing permanency and that the use of some papers has the same effect.

ALKALI PROOF. An ink may be rated as alkali or paste proof as shown by our customary test with an aqueous caustic solution but the result may be different if exposed to a stronger solution or if the paste be acid instead of alkaline.

DRYING AND SETTING. Certain inks are made to dry quickly, others to set quickly, but the atmosphere, the quality of the paper or its hygroscopic condition and other causes may counteract the drying or setting qualities of any ink.

Summary

The properties of the inks listed herein have been established by actual test under certain definite conditions and are given in good faith as a guide to the printer, but because of the varying circumstances under which printing is done and the effect of factors such as differences in paper, atmospheric conditions, amount of ink carried, state of the rollers, other material added to the ink, etc. this Company, of necessity, assumes no responsibility for results obtained because of statements made in this book and such statements are not to be construed as warranties.

GEO. H. MORRILL CO.

ACKNOWLEDGEMENTS

Credit and thanks are given to those through whose courtesy the following illustrations were obtained for this book:

Franklin Portrait. From plates of Norman T. A. Munder and Co. reproducing a painting of Joseph Siffrein Duplessis (1725-1802) by permission of The Metropolitan Museum.

The Boy in Red. From a copyrighted print of The Medici Society of America, reproducing a painting by Madame Vigée Lebrun (1755-1842).

Night Scene. From a prize photograph by Joseph A. Popino, New York.

George Washington. From a bust by Jean Antoine Houdon (1741-1828) in The Boston Museum of Fine Arts, a gift from Mr. Edward Tuck.

The Pour. Reproduction of statue used as copyrighted trademark by the Damascus Bronze Company, Pittsburgh.

Map of London. From Smith's First Book on Geography published in 1848 by Cole & Burgess of New York. Courtesy of Mrs. Edith Miniter, Malden, Mass.

Gutenberg Bible. From the first book printed with movable type by Johannes Gutenberg of Mainz, Germany, (1400-1468), begun in 1450 and finished in 1455. Courtesy of Norman T. A. Munder and Company.

HORN-BOOK. From an illustration of Thomas R. Beaufort in A History of The Horn-Book, by Andrew W. Tuer, F.S.A., showing a device by which children were first taught their letters, consisting of the alphabet and Lord's Prayer printed and pasted on a small board with handle and transparent horn protection held in place by brass edging. Its use began about 1500 A. D. and continued for about three hundred years, the specimen shown having been made during the reign of Queen Elizabeth (1558-1603).

ARCH OF TITUS. From a photograph of Adolph Braun & Co., New York.

YE OLD DICK. From an etching by George T. Plowman of an old inn, Smithfield, England.

THREE BIRCH TREES. From a photograph by John Kabel, Dayton, Ohio.

LITTLE BOB AND TINY TIM. Well known characters of Charles Dickens' A Christmas Carol from a Copley Print, copyrighted by Curtis & Cameron, Publishers, Boston, reproducing a painting by Jessie Wilcox Smith.

LADY IN BLUE. From the portrait of a Russian Princess by C. A. Somoff (1869-?). Tretiakoff Gallery, Moscow.

AULD LANG SYNE. From a copyrighted Copley Print by Curtis & Cameron, Publishers, Boston, of a painting by W. L. Taylor, copyrighted by The Curtis Publishing Co., and printed by permission of The Ladies Home Journal.

CANAL IN VENICE. From a painting of the Spanish Artist, Martin Rico, (1850-1908), by permission of The Art Institute, Chicago.

By Permission of the Metropolitan Museum:

The Lute Player and The Sign Painter. From paintings by Jean Louis Meissonier (1815-1891).

The Apothecary Shop. From a painting by F. A. Grison (1845-1885).

Young Woman with Water Jug. Painting by Johannes Vermeer (1632-1675).

Meditation. From a painting by Charles Sprague Pearce.

From Drawings by LeRoy Henry Appleton, New York.

Street in Old Cairo

Pottery Design

The Cottage

From Photographs of H. Armstrong Roberts, Philadelphia.

Crowing Cock

The Swan

From Photographs of Gramstorff Bros., Malden, Mass.

Girl with Cat. From painting by Paul Hoecker (1854-1910).

The Laughing Cavalier. From a painting by Franz Hals (1580-1666).

From Photographs of P. Cartoni Co., Boston.

Carved Capital. Baths of Caracalla, Rome.

Marble Fireplace. Ducal Palace, Venice.

From Photographs of Harold Hugo, California.

Marine. Varishade Subject.

Torrey Pine. A tree peculiar to the Pacific Coast.

From Photographs of Keystone View Co., Inc.

Head of Dante. From a model by Paolo Abbate for a bust of the poet overlooking the Hudson in New York.

Nude Child. From a painting by M. Angelo, Hungarian artist.

THE INDEX

PERMANENCY

This Company considers as absolutely permanent to sunlight only those inks which stand the severest test without change. The classifications ALMOST PERMANENT *and* FAIRLY PERMANENT *indicate inks as fast to light as they can be made with the most permanent pigments obtainable. Among colors classed as almost permanent are many considered by the trade as permanent and among those rated fairly permanent are many of good permanency for the work for which they are intended.*

INDEX

OF INKS ILLUSTRATED

In Ordering Inks Always Give the Formula Number Desired

BLACK INKS	NAME	FORMULA NO.	PAGE	PERMANENCY	TRANSPARENCY
Book	African Black Heavy	5459	18	P	ST
	African Black Medium	6718	18	P	ST
	African Black Soft	5015	18	P	ST
	Bible Black	6659	15	P	ST
	Geography Black	6734	14	AP	ST
	Ozo Book Black	6668	17	P	ST
	School Book Black	5098	16	AP	ST
Cover	Cover Black	6757	76	P	ST
Glassine	Glassine Black	6753	74	P	ST
Halftone	Banknote Halftone Black	5002	6	P	ST
	Knickerbocker Halftone Black	5024	8	P	ST
	Mohawk Halftone Black	6638	10	P	ST
	Miracle Halftone Black	6732	11	P	ST
	Oxy Halftone Black	6669	9	P	ST
	Tobey Halftone Black	5606	7	P	ST
Job	Extra Fine Job Black	5008	13	P	ST
	Parchment Black	5000	12	P	ST
Magazine	Farm Magazine Black	6754	21	P	ST
	M. & E. Magazine Black	5388	19	P	ST
	Rotary Magazine Black	6579	22	P	ST
	Y. C. Magazine Black	6755	20	P	ST
Poster	Poster Black	6760	63–66	P	ST
Process	Process Black	5460	1	P	ST

FOR DEFINITION OF PERMANENCY SEE PAGE XII

P—Permanent
AP—Almost Permanent
FP—Fairly Permanent
F—Fugitive
T—Transparent
ST—Semi-Transparent
SO—Semi-Opaque
O—Opaque

In Ordering Inks Always Give the Formula Number Desired

BLUE INKS	NAME	FORMULA NO.	PAGE	PERMANENCY	TRANSPARENCY
Bond	Bond Blue	600	68	AP	ST
Cover	Venetian Cover Blue	683	76	FP	O
Glassine	Glassine Blue	3589	74	AP	ST
Label	Dark Label Blue	3605	72	AP	ST
	Light Label Blue	3604	71	AP	ST
Let. Press	Blue Lake	01535	40	F	T
	Bronze Blue (on Super)	01512	39-A	AP	ST
	Bronze Blue (on Coated)	01512	39-B	AP	ST
	Imperial Blue	14	38	AP	ST
	Milori Blue	3454	39	AP	ST
	Peacock Blue	01551	41	F	T
	Regal Blue	01525–R	37	AP	ST
	Ultramarine Blue	01546	42	P	ST
Poster	Dark Poster Blue	3587	65	AP	ST
	Light Poster Blue	3585	66	AP	ST
	Medium Poster Blue	3586	64	AP	ST
Process	Process Blue	3595	1	F	T
Varishade	Reddish Blue Varishade	973	5	F	ST
BRONZE INKS					
Aluminum	Aluminum Ink Powder	3554	73	..	..
Bronze	Bronze Ink Liquid	3551	73	..	..
Gold	Rich Pale Gold Ink Powder	3567	73	..	..
BROWN INKS					
Let. Press	Chocolate Brown	2473	62	FP	SO
	Deep Photo Brown	27	61	FP	ST
	Haig Brown	527	59	FP	ST
	Pershing Brown	158	60	F	ST
Varishade	Brown Varishade	1177	4	F	ST
	Maroon Varishade	365	2	F	ST
	Sepia Varishade	263	3	F	ST
GREEN INKS					
Cover	Ex. Light Cover Green	05401	76	AP	SO
Glassine	Glassine Green	3607	74	AP	SO

FOR DEFINITION OF PERMANENCY SEE PAGE XII

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In Ordering Inks Always Give the Formula Number Desired

GREEN INKS Cont'd	NAME	FORMULA NO.	PAGE	PERMANENCY	TRANSPARENCY
LET. PRESS	Dark Green Lake	01416	56	F	T
	Dark Milori Green	01407	53	AP	ST
	Ex. Dark Milori Green	01409	54	AP	ST
	Ex. Light Milori Green	01401	50	AP	SO
	Light Green Lake	01411	55	F	T
	Light Milori Green	01403	51	AP	SO
	Medium Milori Green	01405	52	AP	SO
POSTER	Ex. Light Poster Green	3580	65	AP	ST
	Light Poster Green	3581	66	AP	ST
	Medium Poster Green	3582	64	AP	ST
ORANGE INKS					
GLASSINE	Glassine Orange	3606	74	FP	ST
LET. PRESS	Persian Orange	01203	49	F	T
	Tangerine Orange	01206	48	AP	ST
PURPLE INKS					
LET. PRESS	Imperial Purple	01613–R	58	FP	ST
	Royal Purple	01605	57	F	ST
POSTER	Poster Violet	3588	63	FP	ST
RED INKS					
BOND	Bond Red	3576	68	FP	ST
COVER	Cover Red	282	76	F	O
GLASSINE	Glassine Red	3577	74	F	ST
LABEL	Dark Label Red	3603	70	AP	ST
	Light Label Red	3602	69	FP	ST
LET. PRESS	Carnation Red	01160	35	F	ST
	Colorado Red (on Coated)	432	27	F	O
	Colorado Red (on Bond)	432	27-A	F	O
	Columbine Red	01145–R	29	FP	ST
	Cosmos Red	01147–R	28	FP	ST
	Dahlia Red	01157–R	31	FP	ST

FOR DEFINITION OF PERMANENCY SEE PAGE XII

P—PERMANENT
AP—ALMOST PERMANENT
FP—FAIRLY PERMANENT
F—FUGITIVE

T—TRANSPARENT
ST—SEMI-TRANSPARENT
SO—SEMI-OPAQUE
O—OPAQUE

In Ordering Inks Always Give the Formula Number Desired

RED INKS Cont'd	NAME	FORMULA NO.	PAGE	PERMANENCY	TRANSPARENCY
Let. Press	Dark Red	01108	33	AP	ST
	Excelsa Red	01126–R	25	FP	ST
	Geranium Lake Y	203	26	F	T
	Light Red	01101	32	AP	ST
	Phlox Red	01173–R	34	FP	ST
	Regal Red	01155	30	FP	ST
	Thistle Red	01601–R	36	F	T
	Volcano Red	01132–R	23	AP	ST
	Zinnia Red	01121	24	FP	ST
Poster	Dark Poster Red	3584	63	AP	ST
	Light Poster Red	3571	66	AP	ST
	Medium Poster Red	3583	65	AP	ST
Process	Process Red	3594	1	F	ST
TINTS					
	Blue Tint	1047	67	FP	SO
	Flesh Tint	1045	67	F	SO
	Light Green Tint	1049	67	FP	SO
	Neutral Gray Tint	698	67	AP	SO
	Pink Tint	1046	67	FP	SO
	Silver Gray Tint	1048	67	FP	SO
	Yellow Tint	594	67	AP	SO
	Yellowish Green Tint	1042	67	FP	SO
YELLOW INKS					
Cover	Medium Cover Yellow	05305	76	AP	O
Let. Press	Canary Yellow	01303	43	AP	O
	Deep Yellow	01307	45	AP	O
	Medium Yellow	01305	44	AP	O
	Yellow Lake G	01311	46	F	T
	Yellow Lake R	01316	47	F	T
Poster	Light Poster Yellow	3578	63	AP	O
	Medium Poster Yellow	3579	64	AP	O
Process	Process Yellow	3593	1	FP	SO

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MISCELLANEOUS SPECIALTIES

Not Illustrated

	Formula No.
To Increase Drying	
Liquid Cobalt Drier	6706
Semi-Liquid Drier	5094
Paste Manganese Drier	5149
To Retard Drying	
Wax	2
To Set Fast	
Set Fast	3591
To Increase Tack	
Body Gum	5270
Dark Gloss Varnish	5293
Medium Gloss Varnish	5200
Light Gloss Varnish	5245
To Reduce Tack	
Inkblend (Liquid)	1168
Inketine (Liquid)	1768
Printing Essence (Liquid)	1426
Set Fast	3591
Soft Manhattan Black	5601
Tack Puller (Paste)	5456
Wax	702
To Increase Gloss	
Oil Gloss	5200
Over Gloss	1098
To Increase Body	
Nubian Base Black	5659
Soft Body Gum	5271

Formula No.

To Prevent Mottling

Gum 5289
Laketine A-3070

To Lengthen Ink

Gloss 5214

To Overcome Static

Electric Eradicator 1769

For Wash-up

Crystalene 5230
Ink Remover (Inflammable) 3590

No Wash-up

Time Saver 627

White for Tints or Covers

Heavy White for Covers 834
Job White 902
Mixing White 903
Semi-Transparent White 681
Transparent Tint Base 226

Dusting Bronze Powders in Aluminum, Deep Gold, Pale Gold, Rich Gold and Rich Pale Gold.

Gold Size, for use with Bronze Powder, in any shade of Yellow, Brown, White, etc.

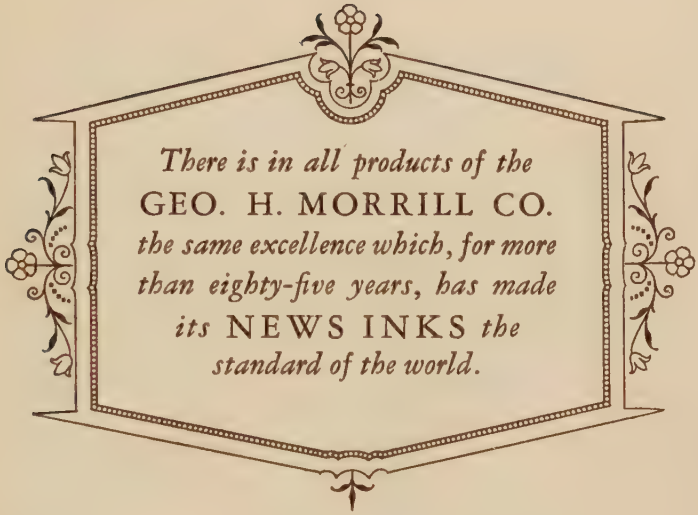
Inks in any Consistency and for any Requirement, *such as:*

Bread Wrappers	Fibre Board
Burlap Bags	Paper Bags
Butter Wrappers	Soap Wrappers
Cartons	Tin Foil
Celluloid	Wax Paper
Cotton Bags	Wood Boxes

Also

Copper Plate, Copying, Die Stamping, Engravers, Imitation Typewriter, Litho Offset, Paging, Perishable Safety, Rotogravure, Tin Printing, Transfer and News Inks and Perfecting Press Colors.

Letter Press Varnishes	Litho Varnishes
Gum Varnishes	Plate Oils


There is in all products of the
GEO. H. MORRILL CO.
the same excellence which, for more than eighty-five years, has made its NEWS INKS *the standard of the world.*

LL works of quality must bear a price in proportion to the skill, time, expense and risk attending their invention and manufacture. Those things called dear are, when justly estimated, the cheapest; they are attended with much less profit to the builder than those which everybody calls cheap.

Beautiful forms and compositions are not made by chance, nor can they ever, in any material, be made at small expense. A composition for cheapness and not for excellence of workmanship is the most frequent and certain cause of rapid decay and entire destruction of arts and manufactures.

—RUSKIN

M7825
GEO·H·MORRILL CO·
PRINTING AND LITHOGRAPHIC INKS
HEAD OFFICE NORWOOD MASS·U·S·A·
Lb.
5
No.
01155
FOUNDED 1840
REGAL RED.
REG. U.S. PAT. OFF.

The Inks used in the Introductory Section of this Book are as follows:

Cover lining: Neutral Gray Tint No. 698
Frontispiece: Franklin Gray No. 3621
Dull Black No. 5636
Headbands: Headband Gray No. 3622
Type: Parchment Black No. 5000
Can of Ink: Knickerbocker Halftone Black No. 5024
Regal Red No. 01155

AMONG THE FIRST PICTURES TO BE TRANSMITTED BY RADIO
ACROSS THE ATLANTIC WAS THIS FACSIMILE OF A CHINESE PROVERB
Courtesy of the Outdoor Advertising Agency, New York City

The Boy in Red
Painting by Madame Vigée Lebrun. The Medici Society of America

GEO·H·MORRILL CO·

PROCESS YELLOW No. 3593 PROCESS BLUE No. 3595
PROCESS RED No. 3594 PROCESS BLACK No. 5460

Night Scene in New York *Screen 150*

GEO·H·MORRILL CO·

MAROON VARISHADE No. 365

Pottery Design by LeRoy Henry Appleton *Screen 150*

GEO·H·MORRILL CO·

SEPIA VARISHADE No. 263

Girl with Cat. From a painting by Paul Hoecker *Screen 150*

GEO·H·MORRILL CO·

BROWN VARISHADE No. 1177

Marine photograph by Hugo *Screen 150*

GEO·H·MORRILL CO·

REDDISH BLUE VARISHADE No. 973

The White Rose. From a photograph *Screen 150*

GEO·H·MORRILL CO·

BANKNOTE HALFTONE BLACK No. 5002

Rich bronze overtone, clean bluish undertone—lays smoothly, sets and dries well—suitable for high grade work

Refer also to Foreword on pages vi and vii

133 SCREEN 120 SCREEN SOLID 150 SCREEN 100 SCREEN

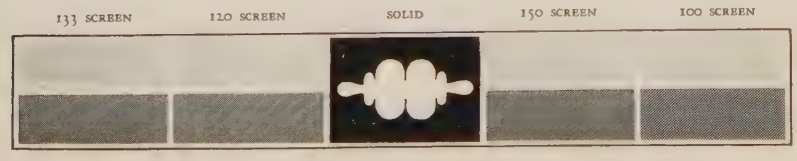
Meditation. From a painting by Charles Sprague Pearce *Screen 150*

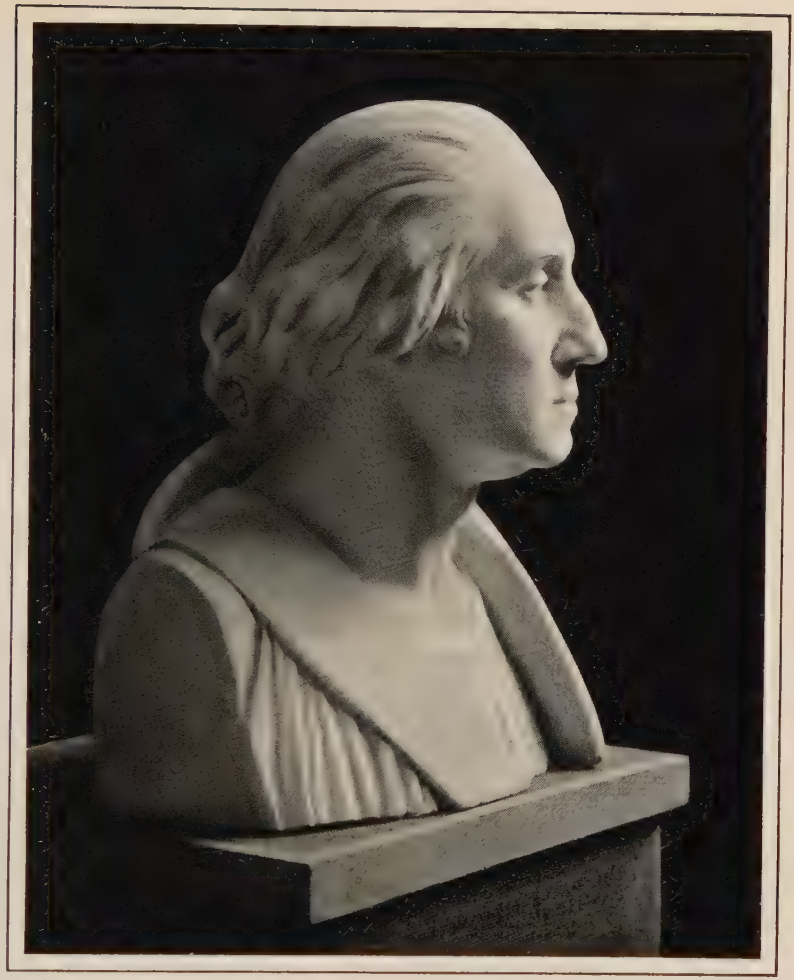
GEO·H·MORRILL CO·

TOBEY HALFTONE BLACK No. 5606

A desirable ink for general halftone work—has very little tack and may be used on the cheaper grades of coated paper

Refer also to Foreword on pages vi and vii





Washington. From a bust by Jean Houdon *Screen 150*

GEO·H·MORRILL CO·

KNICKERBOCKER HALFTONE BLACK No. 5024

A splendid halftone ink that owes success to its working and drying qualities, good body, depth of color and moderate price

Refer also to Foreword on pages vi and vii

133 SCREEN 120 SCREEN SOLID 150 SCREEN 100 SCREEN

Roman Capital. From a photograph of P. Cartoni Co. *Screen 150*

GEO·H·MORRILL CO·

OXY HALFTONE BLACK No. 6669

A halftone black especially recommended for its quick drying quality. It saves time to use this ink

Refer also to Foreword on pages vi and vii

133 SCREEN 120 SCREEN SOLID 150 SCREEN 100 SCREEN

Bust of Dante. By Paolo Abbate *Screen 150*

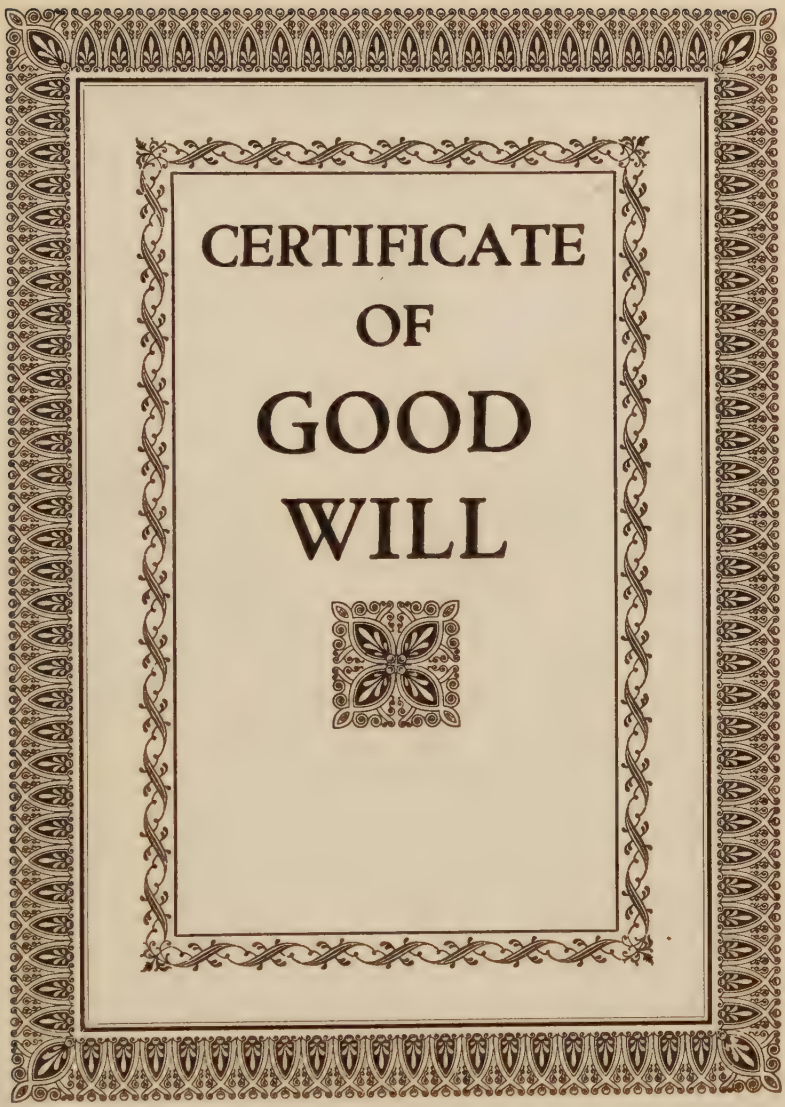
GEO·H·MORRILL CO·

MOHAWK HALFTONE BLACK No. 6638

A popular ink at a popular price, having no equal in its class

Refer also to Foreword on pages vi and vii

133 SCREEN 120 SCREEN SOLID 150 SCREEN 100 SCREEN



GEO·H·MORRILL CO·

PARCHMENT BLACK No. 5000

A heavy-bodied ink, suitable for use on bond, parchment, policy and all hard stocks. Makes a good job ink

Refer also to Foreword on pages vi and vii

Pekin,* } Five times as many as London, } New York.	Canton, ... 3 times.	Surat, ...1¼ times.	Madras,.as many.
Jeddo, ... 4 times.	Constan'ple,1½ times.	S.Peters'g,1¼ times.	Vienna,.as many.
Paris, ... 3 times.	Nankin,.....1¼ times.	Moscow,...as many.	Naples,.as many.
	Calcutta,.....1¼ times.	Manches'r,as many.	Cairo,....as many.

* Pekin is supposed by some to contain three millions of inhabitants; about eight times as many as New York. London contains about two millions

From an Old Geography

GEO·H·MORRILL CO·

GEOGRAPHY BLACK No. 6734

Used for the best geographies where cuts, maps and text are printed on the best grade of super-calendered paper

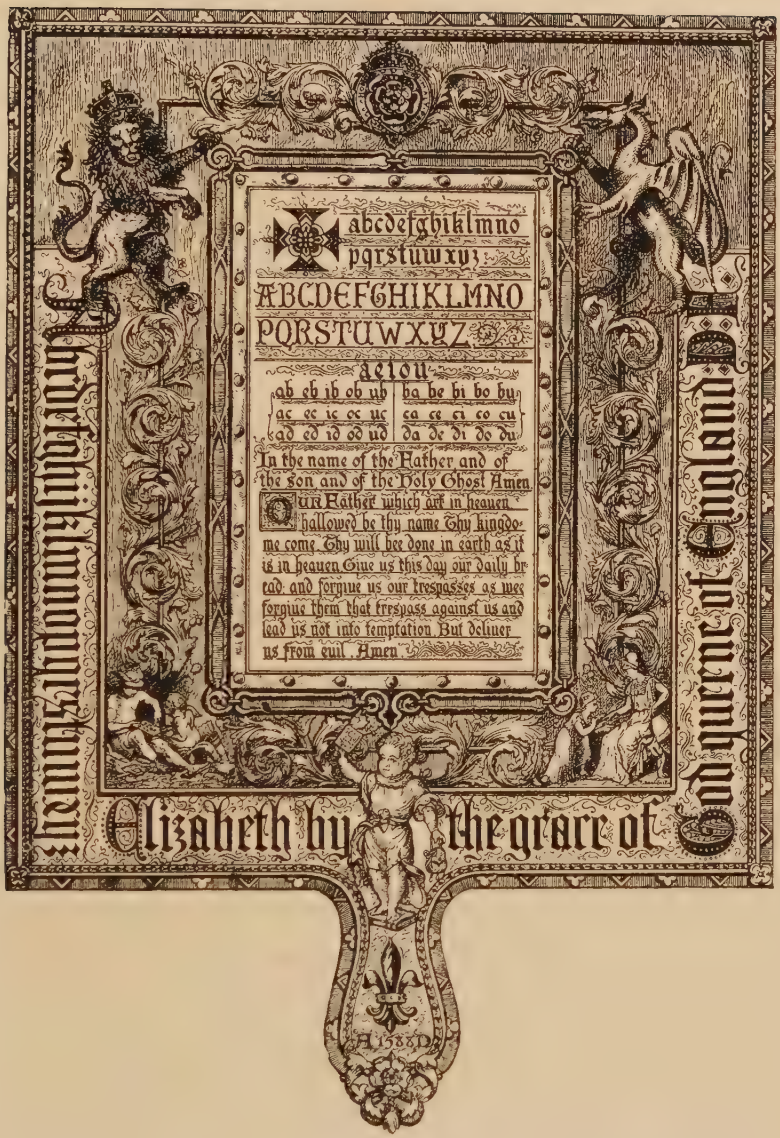
Refer also to Foreword on pages vi and vii

85 SCREEN 120 SCREEN SOLID 110 SCREEN 100 SCREEN

nõne hec scripta sunt in libro sermonũ dierũ regum israhel? Anno secundo phacee filij romelie regis isrl: regnauit ioathan filiꝰ ozie regis iuda. Viginti quinq; ānoꝝ erat cũ regnare cepisset: et sedecim ānis regnauit in ihrlm. Nomen mr̃is eiꝰ ihrusa: filia zadoch. Fecitq; qđ erat placitum coram dño. Iuxta omnia q̃ fecit ozias pater suus operatꝰ ē: ur̃tamen excelsa nõ abstulit. Adhuc pls immolabat et adolebat incensũ i excelsis. Ipe edificauit portã domꝰ dñi sublimissimã. Reliqua autem sermonũ ioathan et uniuersa que fecit: nonne hec scripta sũt i libro verboꝝ dierũ regũ iuda? In diebꝰ illis cepit dñs mittere i iudam rasin regem syrie: et phacee filiũ romelie. Et dormiuit ioathan cũ patribus suis sepultus q; est cũ eis i ciuitate dauid pris sui: et regnauit achaz filius eiꝰ p eo. XVI

Anno decimoseptimo phacee filij romelie regnauit achaz filiꝰ ioathan regis iuda. Viginti annoꝝ erat achaz cum regnare cepisset: et sedecim ānis regnauit in ihrlm. Non fecit qđ erat placitum in conspectu domini dei sui sicut dauid pater eiꝰ: sed ambulauit in uia regum israhel. Insuꝑ et filium suum cõflauit transferens per ignem secundũ ydola gentiũ: que dissipauit dominus coram filijs isrl. Immolabat quoq; uictimas et adolebat incensũ in excelsis et collibꝰ: et sub oñi ligno frondoso. Tũc ascendit rasin rex syrie: et phacee filius romelie rex israhel-ad pliandũ in ihrlm. Cũq; obsiderent achaz: non ualuerunt superare eũ. In tẽpore illo restituit rasin rex syrie hayla syrie: et eiecit iudeos de hayla. Et ydumei et syri uenerũt in haylam: habitauerunt ibi usq; in diẽ hanc. Misit aũt achaz nuncios ad teglat phalassar regẽ assirioꝝ dicẽs. Seruus tuus et filiꝰ tuus ego sum. Ascende et saluũ me fac de manu regis syrie et de manu regis isrl: q̃ cõsurrexerunt aduersũ me. Et cũ collegisset argentũ et aurũ qđ inuenire potuit in domo dñi et in thesauris regis misit regi assirioꝝ munera: qui et acquieuit uolũtati eius. Ascendit autem rex assirioꝝ i damascũ et uastauit eam: et trãstulit habitatores eius cyrenen: rasin aũt interfecit. Perexitq; rex achaz in occursum teglat phalassar regi assirioꝝ i damascũ. Cũq; uidisset altare damasci: misit rex achaz ad uriam sacerdotẽ exemplar eiꝰ et similitudinẽ iuxta oñe opus eius. Edificauit q; urias sacerdos altare. Iuxta oñia que preperat rex achaz de damasco: ita fecit sacerdos urias donec ueniret rex achaz de damasco. Cumq; uenisset rex de damasco uidit altare et uenerans est illud: ascendit; et immolauit holocaustũ et sacrificiũ suũ: et libauit libamina et fudit sanguinem pacificoꝝ que obtulerat sup altare. Porro altare ereum qđ erat coram dño transtulit de facie templi et de loco altaris et de loco templi domini: posuitq; illud ex latere altaris ad aquilonẽ. Precepit quoq; rex achaz urie sacerdoti dicens. Sup altare maius offer holocaustũ matutinum et sacrificiũ uespertinũ et holocaustum regis et sacrificiũ eius: et holocaustum uniuersi pli terre et sacrificia eorũ et libamina eorũ: et oñem sanguinẽ holocausti et uniuersum sanguinẽ victime super illud effundes. Altare aũt ereum erit paratũ ad uoluntatem meã. Fecit igit urias sacerdos iuxta oñia que preperat rex achaz. Tulit aũt rex achaz celatas bales et luteam qui erat

Reproduction of a page from the Gutenberg Bible


abcdefghiklmno
pqrstuwxyz:
ABCDEFGHIKLMNO
PQRSTUWXYZ
aeiou
In the name of the Father and of the Son and of the Holy Ghost Amen
Our Father which art in heauen hallowed be thy name Thy kingdome come Thy will bee done in earth as it is in heauen Giue us this day our daily bread and forgiue us our trespasses as wee forgiue them that trespass against us and lead us not into temptation But deliuer us from euil Amen
Elizabeth by the grace of God queene of England
1583

Reproduction of an old-time Horn Book

GEO·H·MORRILL CO·

SCHOOL BOOK BLACK No. 5098

Extensively used for printing school books and therefore highly recommended

Refer also to Foreword on pages vi and vii

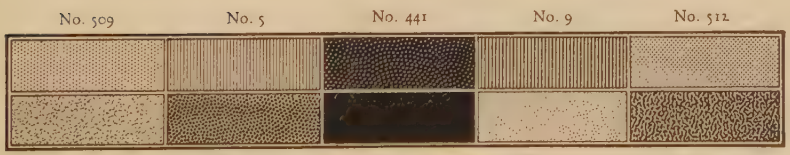
From a drawing by Wm. Fletcher White

GEO·H·MORRILL CO·

OZO BOOK BLACK No. 6668

A long, free-flowing ink, suitable for books, placards, cartons, etc., possessing dense color and quick drying quality

Refer also to Foreword on pages vi and vii



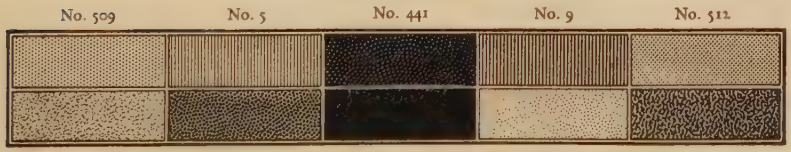
GEO·H·MORRILL CO·

AFRICAN BLACK No. 5459

May be used on book and coated papers—is adapted to all kinds of book, catalog and publication work and will print clean on long runs

Medium body, quick drying . . . . . No. 6718
Heavy body, medium dryer . . . . . No. 5459
Soft body, medium dryer . . . . . No. 5015

Refer also to Foreword on pages vi and vii



Ye Old Dick. From an etching by Plowman *Screen 100*

GEO·H·MORRILL CO·

M. & E. MAGAZINE BLACK No. 5388

Made especially to meet the requirements of magazine work

Refer also to Foreword on pages vi and vii

Three Birch Trees. From a photograph *Screen 100*

GEO·H·MORRILL CO·

Y. C. MAGAZINE BLACK No. 6755

A rotary magazine black, most satisfactory on machine-finished and super-calendered stocks

Refer also to Foreword on pages vi and vii

Crowing Cock. From a photograph by H. Armstrong Roberts *Screen 120*

GEO·H·MORRILL CO·

FARM MAGAZINE BLACK No. 6754

For farm journals where good color is needed this rotary black meets the demand

Refer also to Foreword on pages vi and vii

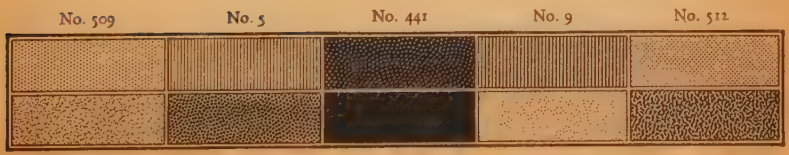
A Street in Old Cairo. By LeRoy Henry Appleton

GEO·H·MORRILL CO·

ROTARY MAGAZINE BLACK No. 6579

The most satisfactory rotary black made for ordinary magazine work

Refer also to Foreword on pages vi and vii



The Arch of Titus. From a photograph *Screen 150*

GEO·H·MORRILL CO·

VOLCANO RED No. 01132-R

A halftone, type and label ink. Also made for litho and offset — almost permanent—semi-transparent

Refer also to Foreword on pages vi and vii

Little Bob and Tiny Tim. From a Copley Print. *Screen 150*
Copyright Curtis and Cameron, Publishers, Boston

GEO·H·MORRILL CO·

ZINNIA RED No. 01121

A bright red for cylinder and job presses; also made for label, cover, bread and butter wrapper, litho and offset work.
Fairly permanent —semi-transparent

Refer also to Foreword on pages vi and vii

133 SCREEN 120 SCREEN SOLID 150 SCREEN 100 SCREEN

Fishing Craft. From a photograph *Screen 150*

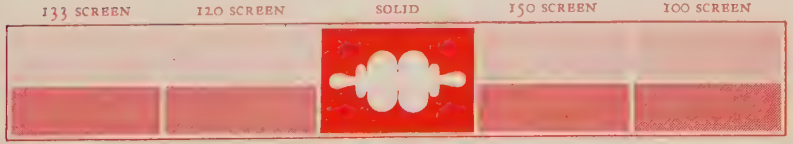
GEO·H·MORRILL CO·

EXCELSA RED No. 01126-R

An ink for cylinder and job press, suitable for almost any kind of work.
Fairly permanent, semi-transparent —does not bleed in water

Refer also to Foreword on pages vi and vii

133 SCREEN 120 SCREEN SOLID 150 SCREEN 100 SCREEN



The Pose Copyright Damascus Bronze C... *Screen 150*

GEO·H·MORRILL CO·

GERANIUM LAKE Y No. 203

A bright, clean color of excellent working qualities, suitable for halftone and job work — fairly transparent but not permanent

Refer also to Foreword on pages vi and viii

133 SCREEN 120 SCREEN SOLID 150 SCREEN 100 SCREEN

The Sign Painter. From a painting by Meissonier *Screen 150*

GEO·H·MORRILL CO·

COLORADO RED No. 432

THE ink for all-round purposes. Used generally on all stocks except the cheapest grades—not permanent

Refer also to Foreword on pages vi and vii

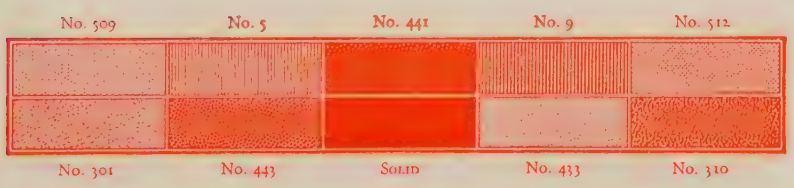
From a drawing by Wm. Fletcher White

GEO·H·MORRILL CO·

COLORADO RED No. 432

THE ink for all-round purposes. Used generally on all stocks except the cheapest grades—not permanent

Refer also to Foreword on pages vi and vii



Ye Old Dick From an etching by Plowman Screen 150

GEO·H·MORRILL CO·

COSMOS RED No. 01147-R

A halftone and type ink for cylinder and job press. Semi-transparent—fairly permanent—does not bleed in water and stands hot paraffine

Refer also to Foreword on pages vi and vii

Three Birch Trees. From a photograph *Screen 150*

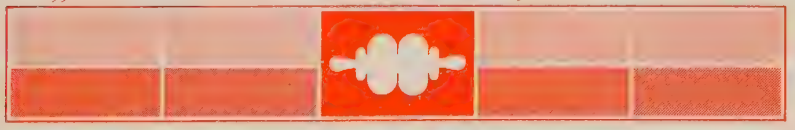
GEO·H·MORRILL CO·

COLUMBINE RED No. 01145-R

A remarkable color that is made for almost any kind of work.
Fairly transparent, fairly permanent and bakes beautifully

Refer also to Foreword on pages vi and vii

133 SCREEN 120 SCREEN SOLID 150 SCREEN 100 SCREEN



Roman Capital. From a photograph of P. Cartoni Co. *Screen 150*

GEO·H·MORRILL CO·

REGAL RED No. 01155

A deep red with good finish—semi-transparent, semi-permanent.
Not alkali or paste proof but stands hot paraffine

Refer also to Foreword on pages vi and vii

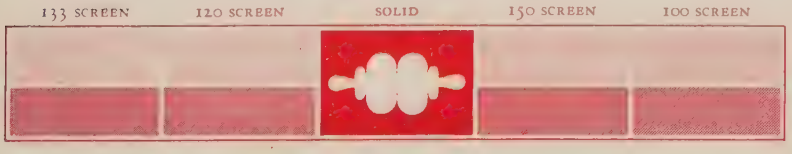
The Apot'secary Shop. From a painting by F. A. Grison *Screen 150*

GEO·H·MORRILL CO·

DAHLIA RED No. 01157-R

A halftone ink of bluish undertone for cylinder and job press—semi-transparent, fairly permanent. Not alkali proof but stands hot paraffine

Refer also to Foreword on pages vi and vii



The White Rose. From a photograph *Screen 150*

GEO·H·MORRILL CO·

LIGHT RED No. 01101

A cylinder and job press ink that is also made for litho and offset
Almost permanent, semi-transparent and especially
suitable for label work

Refer also to Foreword on pages vi and vii

133 SCREEN 120 SCREEN SOLID 150 SCREEN 100 SCREEN

Washington. From a bust by Jean Houdon *Screen 150*

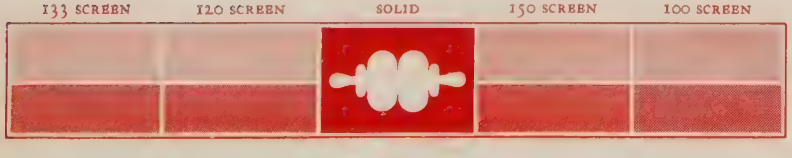
GEO·H·MORRILL CO·

DARK RED No. 01108

A cylinder and job press ink similar to No. 01101
in its use and properties

Refer also to Foreword on pages vi and vii

133 SCREEN 120 SCREEN SOLID 150 SCREEN 100 SCREEN



The Lute Player. From a painting by Meissonier *Screen 150*

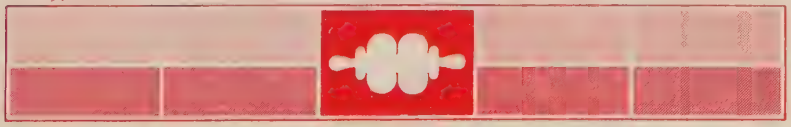
GEO·H·MORRILL CO·

PHLOX RED No. 01173-R

Can be made for any kind of work and specially useful where greater permanence is required for process red

Refer also to Foreword on pages vi and vii

133 SCREEN 120 SCREEN SOLID 150 SCREEN 100 SCREEN



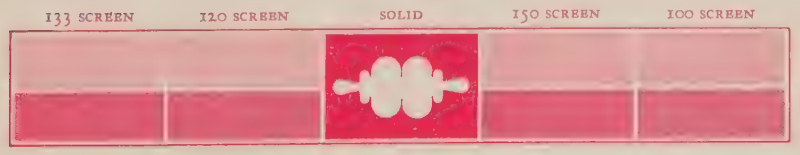
The Swan. From a photograph by H. Armstrong Roberts *Screen 150*

GEO·H·MORRILL CO·

CARNATION RED No. 01160

A remarkably clean shade, often desirable in process work or in making delicate rose or pink tints

Refer also to Foreword on pages vi and vii



The Arch of Titus. From a photograph *Screen 150*

GEO·H·MORRILL CO·

THISTLE RED No. 01601-R

A color with extremely bluish undertone, serviceable in process work but not permanent

Refer also to Foreword on pages vi and vii

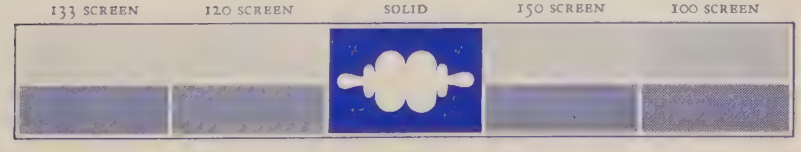
Lady in Blue. From a painting by Somoff *Screen 150*

GEO·H·MORRILL CO·

REGAL BLUE No. 01525-R

A brilliant color for cylinder and job work which stands our customary test with an aqueous solution of caustic

Refer also to Foreword on pages vi and vii



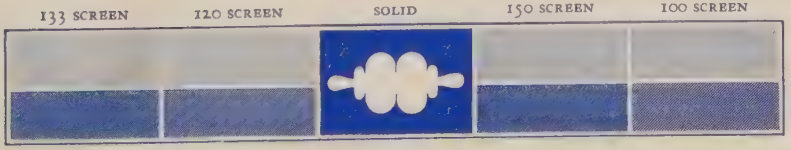
Laughing Cavalier. From a painting by Franz Hals *Screen 150*

GEO·H·MORRILL CO·

IMPERIAL BLUE No. 14

A bright shade of blue suitable for almost any purpose

Refer also to Foreword on pages vi and vii



GEO·H·MORRILL CO·

MILORI BLUE No. 3454

A good blue for general use
but not alkali proof

Refer also to Foreword on pages vi and vii

GEO·H·MORRILL CO·

BRONZE BLUE No. 01512

A real bronze blue, almost permanent but not alkali proof
Can be made for litho and offset work
See page 39-B for this ink on coated
Refer also to Foreword on pages vi and vii

GEO·H·MORRILL CO·

BRONZE BLUE No. 01512

A real bronze blue, almost permanent but not alkali proof
Can be made for litho and offset work
See page 39-A for this ink on super
Refer also to Foreword on pages vi and vii

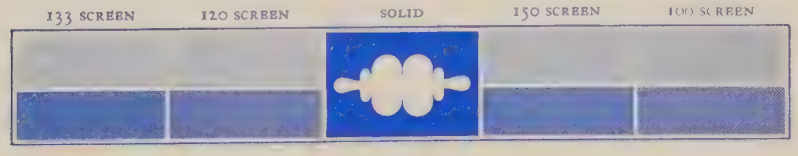
Auld Lang Syne. By W. L. Taylor. Copyright Curtis Publishing Co. *Screen 150*

GEO·H·MORRILL CO·

BLUE LAKE No. 01535

A clean-toned blue lake for fine halftone work ·transparent
but not permanent or alkali proof

Refer also to Foreword on pages vi and vii



Torrey Pine. From a photograph by Harold Hugo *Screen 150*

GEO·H·MORRILL CO·

PEACOCK BLUE No. 01551

For artistic effects in process work this color satisfies
not permanent or alkali proof

Refer also to Foreword on pages vi and vii

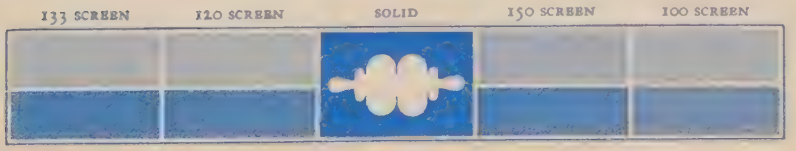
Canal in Venice. From a painting by Martin Rico *Screen 150*

GEO·H·MORRILL CO·

ULTRAMARINE BLUE No. 01546

A genuine ultramarine blue. Permanent and alkali proof but should not be used on copper

Refer also to Foreword on pages vi and vii



GEO. H. MORRILL CO.

Young Woman with Water Jug. From a painting by Johannes Vermeer — *Screen 150*

GEO·H·MORRILL CO·

MEDIUM YELLOW No. 01305

A medium shade of chrome yellow for type and label work. Also made for litho and offset — opaque and permanent

Refer also to Foreword on pages vi and viii

133 SCREEN | 120 SCREEN | SOLID | 150 SCREEN | 100 SCREEN

Italian Fireplace. From a photograph of P. Cartoni Co. *Screen 150*

GEO·H·MORRILL CO·

DEEP YELLOW No. 01307

A deep shade of chrome yellow for type and label work. Also made for litho and offset opaque and permanent

Refer also to Foreword on pages vi and vii

133 SCREEN 120 SCREEN SOLID 150 SCREEN 100 SCREEN

GEO·H·MORRILL CO·

GEO. H. MORRILL CO.

Laughing Cavalier. From a painting by Franz Hals *Screen 150*

GEO·H·MORRILL CO·

TANGERINE ORANGE No. 01206

An almost permanent orange lake for cylinder and job press—
also a label ink

Refer also to Foreword on pages vi and vii

Fishing Craft. From a photograph *Screen 150*

GEO·H·MORRILL CO·

PERSIAN ORANGE No. 01203

An extra fine transparent Persian orange.
Bakes beautifully—fugitive

Refer also to Foreword on pages vi and vii

The Sign Painter. From a painting by Meissonier *Screen 150*

GEO·H·MORRILL CO·

EXTRA LIGHT MILORI GREEN No. 01401

An opaque, permanent color for cylinder and job work.
Suitable for litho and offset

Refer also to Foreword on pages vi and vii

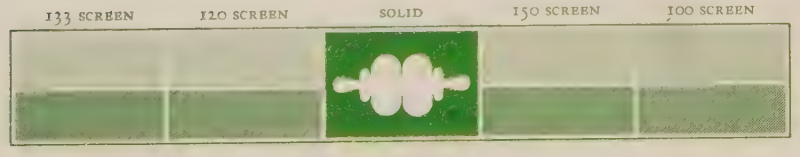
Ye Old Dick. From an etching by Plowman *Screen 150*

GEO·H·MORRILL CO·

LIGHT MILORI GREEN No. 01403

An opaque, permanent color for cylinder and job work.
Suitable for litho and offset

Refer also to Foreword on pages vi and vii



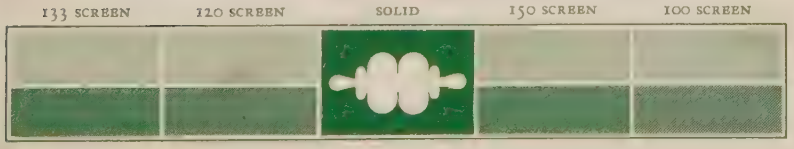
Three Birch Trees. From a photograph *Screen 150*

GEO·H·MORRILL CO·

MEDIUM MILORI GREEN No. 01405

An opaque, permanent color for cylinder and job work
Suitable for litho and offset

Refer also to Foreword on pages vi and vii



The Apothecary Shop. From a painting by F. A. Grison *Screen 150*

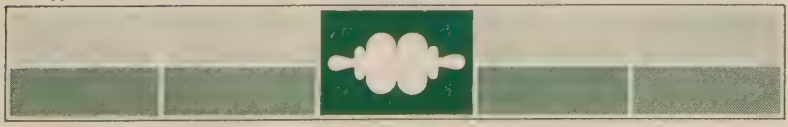
GEO·H·MORRILL CO·

DARK MILORI GREEN No. 01407

An opaque, permanent color for cylinder and job work.
Suitable for litho and offset

Refer also to Foreword on pages vi and vii

133 SCREEN 120 SCREEN SOLID 150 SCREEN 100 SCREEN



The Lute Player. From a painting by Meissonier *Screen 150*

GEO·H·MORRILL CO·

EXTRA DARK MILORI GREEN No. 01409

An opaque, permanent color for cylinder and job work.
Suitable for litho and offset

Refer also to Foreword on pages vi and vii

133 SCREEN 120 SCREEN SOLID 150 SCREEN 100 SCREEN

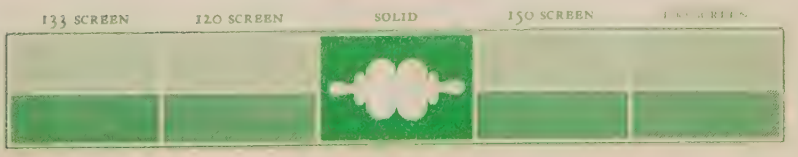
Auld Lang Syne. By W. L. Taylor. Copyright Curtis Publishing Co. *Screen 150*

GEO·H·MORRILL CO·

LIGHT GREEN LAKE No. 01411

The color for Christmas Greetings. A bright clean color, suitable for cylinder and job work transparent fugitive

Refer also to Foreword on pages vi and vii



Green Tree, From a Watercolor by Harold Hue *Screen 150*

GEO·H MORRILL CO·

DARK GREEN LAKE No. 01416

A dark shade of green lake for halftone and type work
ransparent lugitive
Recipe to be found on pages 11 and 12

Nude Child. From a painting by Angelo *Screen 150*

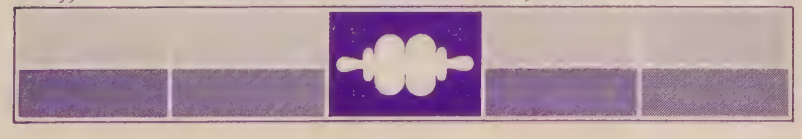
GEO·H·MORRILL CO·

ROYAL PURPLE No. 01605

A cylinder and job halftone and type ink. Transparent—
not permanent, nor alkali proof—bakes well

Refer also to Foreword on pages vi and vii

133 SCREEN 120 SCREEN SOLID 150 SCREEN 100 SCREEN



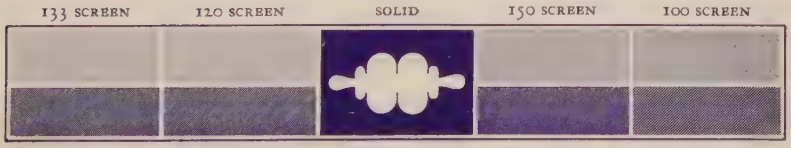
Young Woman with Water Jug. From a painting by Johannes Vermeer *Screen 150*

GEO·H·MORRILL CO·

IMPERIAL PURPLE No. 01613-R

A halftone and type ink which stands a certain amount of exposure to sunlight without much fading

Refer also to Foreword on pages vi and vii



Italian Fireplace. From a photograph of P. Cattone Co. *Screen 150*

GEO·H·MORRILL CO·

HAIG BROWN No. 527

An attractive light brown for cylinder and job press—
fairly permanent

Refer also to Foreword on pages vi and vii

133 SCREEN | 120 SCREEN | SOLID | 150 SCREEN | 100 SCREEN

Bust of Dante. By Paolo Abbate *Screen 150*

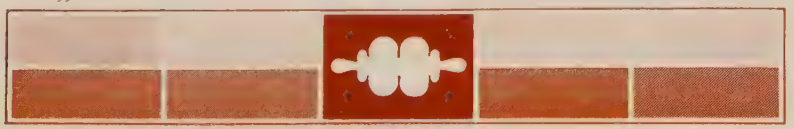
GEO·H·MORRILL CO·

PERSHING BROWN No. 158

A popular shade of brown for cylinder and job work—
not permanent

Refer also to Foreword on pages vi and vii

133 SCREEN 120 SCREEN SOLID 150 SCREEN 100 SCREEN



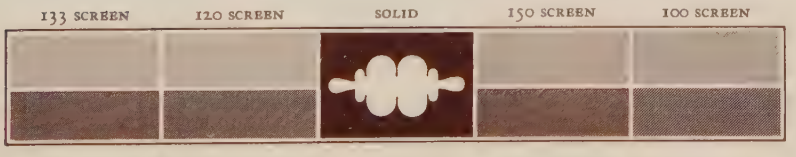
The Swan. From a photograph by H. Armstrong Roberts *Screen 150*

GEO·H·MORRILL CO·

DEEP PHOTO BROWN No. 27

A photo brown for artistic effects, generally used on cylinder or job press upon coated paper—not permanent

Refer also to Foreword on pages vi and vii



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LIGHT POSTER YELLOW No. 3578
DARK POSTER RED No. 3584
POSTER VIOLET No. 3588
POSTER BLACK No. 6760

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MEDIUM POSTER GREEN No. 3582
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EXTRA LIGHT POSTER GREEN No. 3580
DARK POSTER BLUE No. 3587
POSTER BLACK No. 6760

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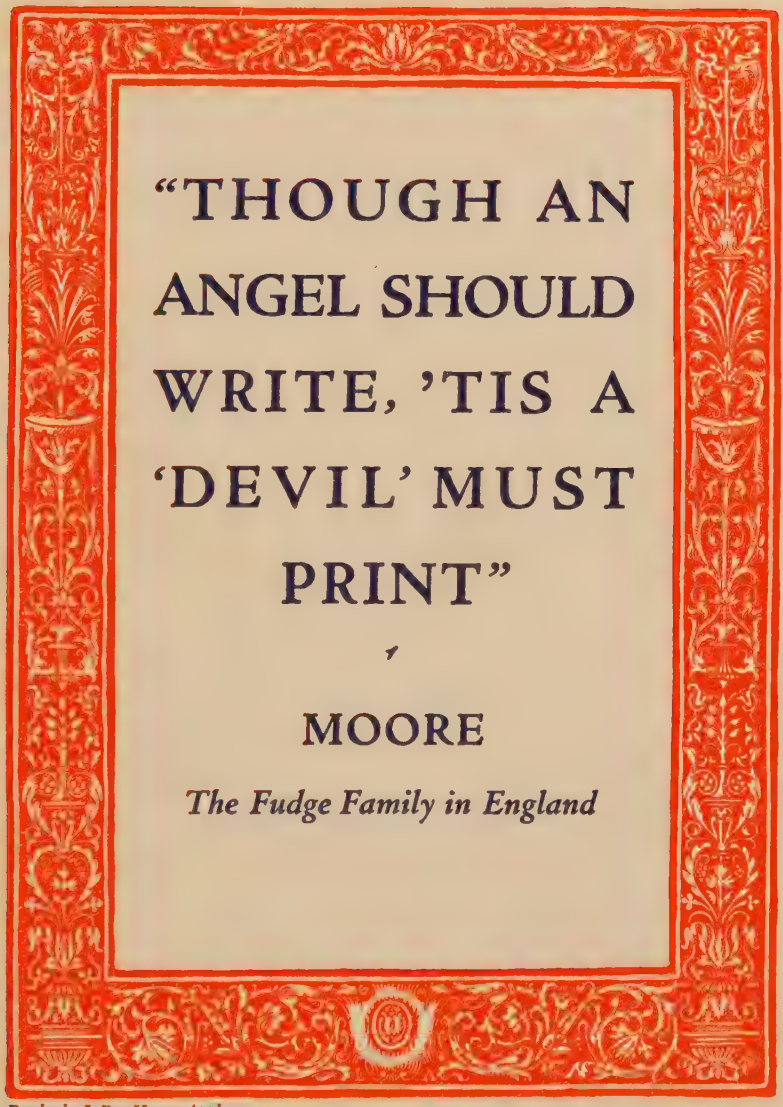
LIGHT POSTER BLUE No. 3585
LIGHT POSTER GREEN No. 3581
LIGHT POSTER RED No. 3571
POSTER BLACK No. 6760

GEO·H·MORRILL CO·

FLESH TINT—NO. 1045
YELLOWISH GREEN TINT—NO. 1042
LIGHT GREEN TINT—NO. 1049
SILVER GRAY TINT—NO. 1048
PINK TINT—NO. 1046
YELLOW TINT—NO. 594
BLUE TINT—NO. 1047
NEUTRAL GRAY TINT—NO. 698



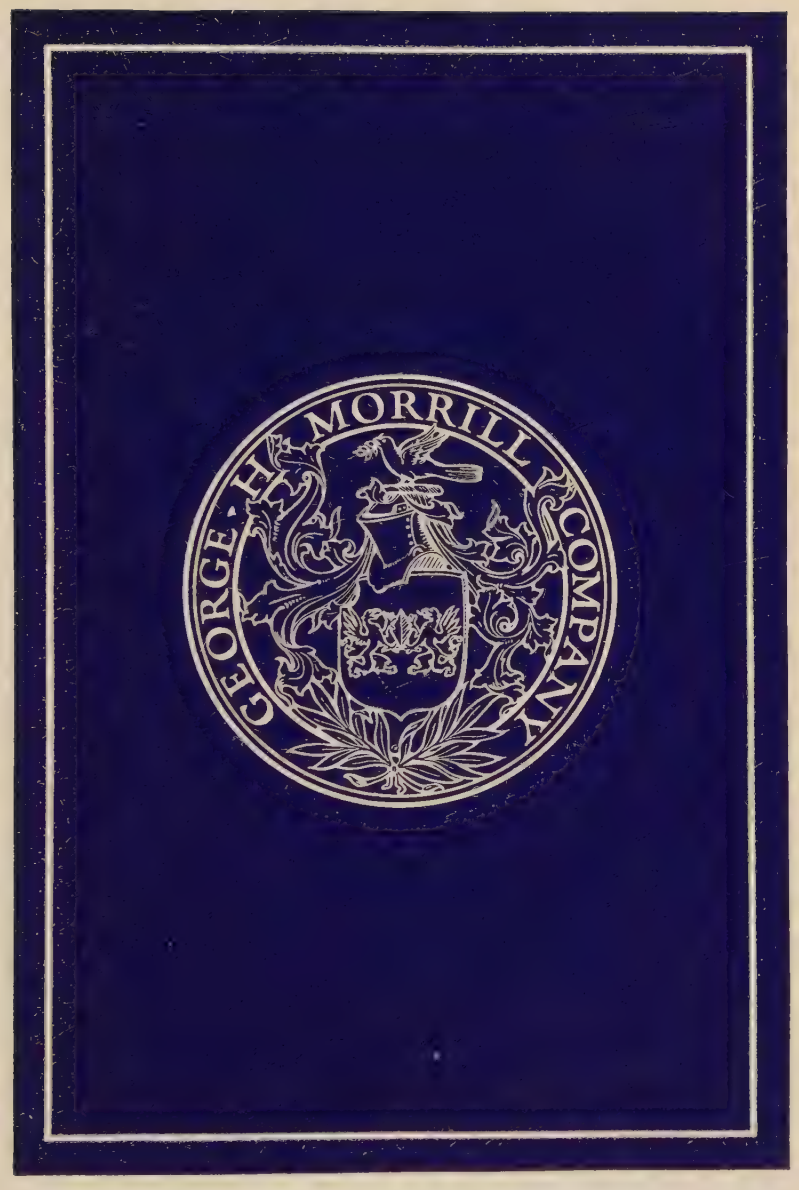
Border by LeRoy Henry Appleton

GEO·H·MORRILL CO·

BOND BLUE No. 600
BOND RED No. 3576

GEO·H·MORRILL CO·

LIGHT LABEL RED No. 3602



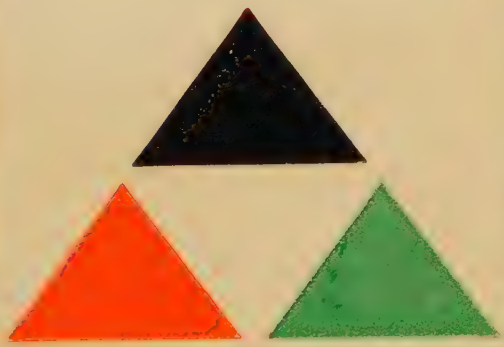
GEO·H·MORRILL CO·

DARK LABEL BLUE No. 3605

GEO · H · MORRILL CO ·

RICH PALE GOLD INK POWDER No. 3567
AND BRONZE INK LIQUID No. 3551
ALUMINUM INK POWDER No. 3554
AND BRONZE INK LIQUID No. 3551

GLASSINE INKS



Border by LeRoy Henry Appleton

GEO·H·MORRILL CO·

GLASSINE BLACK No. 6753

GLASSINE BLUE No. 3589 GLASSINE RED No. 3577

GLASSINE ORANGE No. 3606 GLASSINE GREEN No. 3607

Border by LeRoy Henry Appleton

GEO·H·MORRILL CO·

GLASSINE BLACK No. 6753

GLASSINE BLUE No. 3589 · GLASSINE RED No. 3577

GLASSINE ORANGE No. 3606 · GLASSINE GREEN No. 3607

The Cottage. From a design by LeRoy Henry Appleton

GEO·H·MORRILL CO·

VENETIAN COVER BLUE No. 683

MEDIUM COVER YELLOW No. 05305

COVER RED No. 282

EXTRA LIGHT COVER GREEN No. 05401

COVER BLACK No. 6757